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Spring 1994

THE ROOTS OF TRAVEL CINEMA

John L. Stoddard, E. Burton Holmes and the nineteenth century illustrated travel lecture

Film History, Vol. 5, No. 1 (March 1993).

PART TWO OF TWO

X. Theodore Barber

There is no evidence that Stoddard used any mechanical slides in his lectures. He might have felt that they were too closely associated with less formal types of presentations. However, he sometimes represented movement and change by means of the dissolving-view effect. In the first of his Indian lectures, for instance, Stoddard simulated movement by dissolving from a photograph of a standing elephant to one of the same animal kneeling.(22) But Stoddard's most celebrated use of this effect occurred in his Oberammergau lecture. During his discussion of the crucifixion scene in the Passion play, Stoddard dramatically described the moment of Christ's death and showed a pair of slides focused on the actor playing Jesus on the cross. In the first slide, the actor's head was erect, but in the second it had dropped forward, as if in death. Dissolving between these two slides caused the actor's head actually to appear to move. The drama and realism of the scene was reputed to have affected audiences tremendously, causing weeping and (if the reports can be believed) fainting.

Stoddard spent much time preparing his lecture scripts. While traveling, he took copious notes about the places he visited and also read all he could find about them. At the conclusion of each summer's tour, he often spent two months at the Hotel Messmer in Baden-Baden, Germany, where he wrote his lectures. His first step in composing a lecture was to prepare an outline and decide how best to make use of the information and views that he had gathered. He omitted isolated details so that he could develop a few topics thoroughly, rather than passing quickly over many. He also condensed the material so that his lectures would contain only the most interesting and significant details and would run no more than an hour and a half.

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Convention Questionnaire inside Please fill out and return to convention chairman

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NORTHWEST GROUP TO HAVE EXHIBIT

The northwest group will have an exhibit table at the Camera and Photographic Show on April 30, 1994, at the Commons, Kent, Washington. This is an annual affair that we have participated in for the past several years. There is always much interest in our exhibit and we occasionally enroll a new member for our society.

ALICE AND JOE KOCH PRESENT LANTERN SHOW

Alice and Joe Koch put on a lantern show for the Ezra Meeker Historical Society in Puyallup, Washington in October, 1993. The administrator, Andy Anderson, Col. U.S.A.F. retired, said in his thank you note, "Your show was a smash hit. We can only go down hill from here." (Edit: Kind words, those!)

A BIT OF LEVITY

If you look like your passport photo, you need the trip—come to Connecticut in June, 1994.

Convention 1994

June 24, 25 & 26, 1994

The Howard Johnson (HoJo) Inn listed at Niantic, Connecticut.
$65 per night.

Featuring:	Indoor heated pool and saunas
	Meeting & banquet facilities
	Complimentary coffee in lobby
	Restaurant on premises
Address:	265 Flanders Road
	East Lyme, Ct. 06333,
Telephone	(203) 739-6921
	FAX (203) 739-9491.

Reservations must be made by May 24, 1994.

All other plans are well underway and this will be a great convention for everyone. Please find enclosed 1994 Convention questionnaire and complete and send it to Convention chairman:

Terry Borton
26 South Side Bluff
Haddam, CT 06438

PRESIDENT'S REPORT

Convention plans continue to shape up. Some speakers have already applied for a spot on the program.

I have obtained from the U.S. Patent office two books by Andrew Pringle. These will be published in the *Gazette* over the next few issues. They are available for perusal in the library of the Magic Lantern Castle, San Antonio, Texas.

It has been decided that no nominations from the floor will be entertained at the convention. The entire process will be handled by mailed ballots. Please send in your nomination forms now to our secretary, Bob Hall. Sorry for the confusion!

You are all encouraged to send in the loose leaf questionnaire enclosed—ASAP. We very much need this info for convention planning. A complete convention package will be mailed at a later date, as a separate mailing.

All convention material to be mailed to Terry Borton, convention chairman:

Terry Borton
26 Southside Bluff
Haddam, CT 06438

We apologize for the 41 errors in the latest directory. It somehow slipped through the entire system without proofing.

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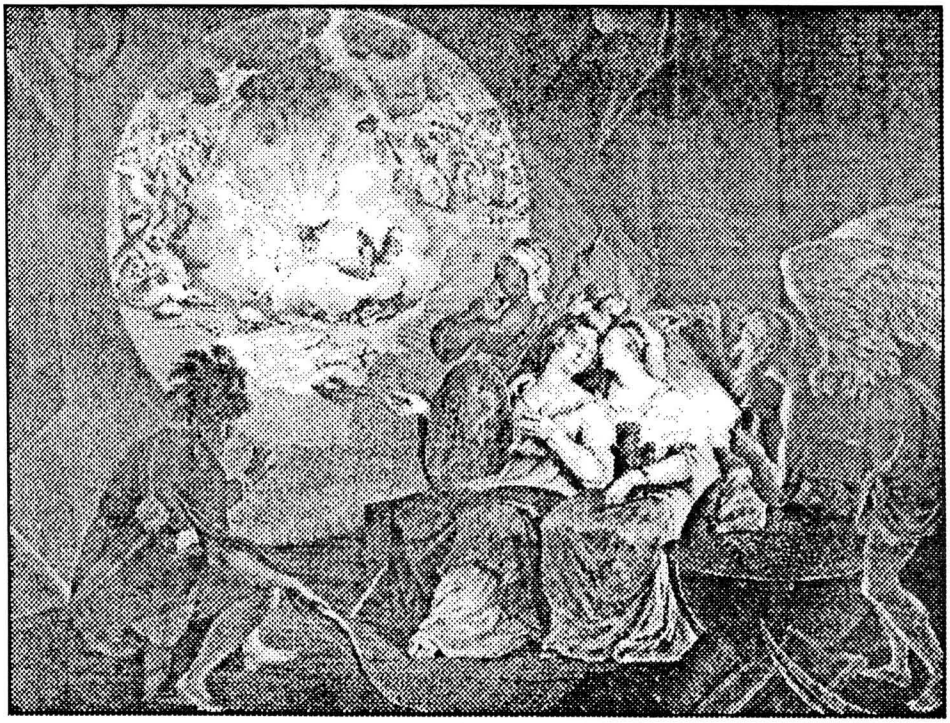
THE BOSTON TEA PARTY

SUBMITTED BY JOE KOCH

I was recently reading Edgar Rowe Snow's *Amazing Sea Stories* and one of the chapters was devoted to the Boston Tea Party. I thought the following paragraphs would be of interest to our membership.

On the very day of the Boston Massacre, March 5, 1770, the new British Prime Minister, the Earl of Guilford, proposed the repeal of all the Townshend acts with one small exception, a three penny tax on tea. Guilford, popularly known as Lord North, reasoned that tea was a luxury. Anyway, a small trifling duty to please the British tea merchants would not matter to the Americans. On April 12, 1770, the plan became law.

On March 5, 1771, the first anniversary of the Boston Massacre, Thomas Young to keep alive the spirit of patriotism addressed a group at Hamilton Place, Boston, while on the same day Paul Revere illuminated his residence in North Square with transparencies (edit., read that 'lantern slides') representing Snider's Ghost, the Boston Massacre, and the American Genius in tears. The bells of the church tolled from 9:00 to 10:00 p.m. and the report continued. (Edit., the Europeans thought the tea party was hilarious and many stories were published deriding the Brits. One cartoon interests us, showing a magic lantern scene of Indians overturning the tea pot of the British soldiers. See image below.



A LOOK BACK

SUBMITTED BY JOE KOCH

David A. Dockterman of *Tom Snyder Productions* writes for a paper for the Computer Industry.

It seems that to some extent this "Jeopardy" approach has become the standard way that technology has been introduced into schools. A quick look back at past technological "solutions" for improving teaching and learning raises the question: Does educational technology solve problems or create them?

Consider this chronological list of revolutionary machines and the problems they "solved":

Magic Lantern - Too much talking in the classroom and not enough visual education.

Motion Pictures - Still pictures can't hold kids' attention; educational films provide lifelike action.

Radio - Educational film is old and stale; radio provides immediacy by bringing people and events into the classroom.

Television - Radio has become a medium for boring lectures; television combines the immediacy of radio and the live action of film.

Computers - Television is too passive; children need interactivity and immediate feedback.

Interactive Video - Computer graphics no longer stimulate; more realism is needed to hold kids' attention.

DAVID BROOKE TO RETIRE

From the *North Adams Massachusetts Transcript* newspaper of December 6, 1993: "Our long time member, David Brooke, to retire from his position as the director of the Sterling and Francine Clark Art Institute of Williamstown, Massachusetts. The retirement to be effective upon the selection of a new director. He came to the Clark in 1977 from the Currier Gallery of Art in Manchester, New Hampshire. Brooke will continue his association with the Clark until 1996. He will work mainly on the personal papers of Robert Sterling Clark."

The president of the board, Robert Geniesse, states, "David Brooke should be proud, as we trustees are of his many accomplishments over the past 16 years."

LETTER FROM LEORA WOOD WELLS

A letter from our first editor of the *Magic Lantern Gazette*, Leora Wood Wells, states they are in fairly good health, but forced by their ages to sell their residence of 43 years which sets on three acres in Springfield, Virginia. They are moving to a retirement community in Connecticut, nearer their son's home. Leora said it's pretty traumatic getting rid of a 43 year accumulation of stuff stored in three attics.

We will publish her new address when we get it.

Submitted by Joe Koch

ARRANGEMENTS FOR THE LANTERN IN A LECTURE ROOM

As one of the chief aims of this book is to simplify and increase the use of the optical lantern is lecture- rooms forming parts of universities, colleges, schools, and other educational and recreative institutions, we may do well to suggest a few of the steps that may be taken to render the lantern a permanent installment of the place. In such a case it is indubitably the best plan to have an opaque screen, and the best screen is, as previously stated, a plastered wall, white and matte in surface. Almost equally good in all respects, most convenient in many, is a strong opaque "faced" screen, such as was described in a previous chapter. This may very well roll up like a map, to be let down at the teacher's will. If it is convenient to set up the lantern straight opposite and at right angles to the screen, the latter may be allowed to hand down naturally; if the lantern must go below the center of the screen, the roller may be brought a few inches out from the wall at top, and the roller at foot of the screen may be placed and held close against the wall. If the lantern goes more conveniently on a higher level than the center of the screen, as will be the case in many lecture-rooms of the amphitheatre style, then the roller at top may be as close to the wall as possible, while the roller at foot of the screen may be pulled out and held a few inches from the wainscot or lower part of the wall.

In nearly all cases, such as we are treating now, a ten foot disc will be ample, and a blow-through jet sufficiently powerful; indeed, a good acetylene jet will answer for such a disc. On the score of convenience the lime light will probably be found preferable, for the requisite illumination can be got up more rapidly than with oil, and the effect, especially with the ordinary run of slides and with objects projected through a lantern microscope or a polarizer, or a prism, will certainly be better with lime than with oil or acetylene. We recommend a good-sized cylinder of oxygen, say 40 cubic feet, or else a metal tank of the gas, but not a bag if the cylinder or tank can be obtained. Of course, the tank would not be large enough to hold more than from six to ten cubic feet. Bags for such a purpose would be wasteful even if they were not tampered with by the students. While thus recommending the blow-through jet, we must say that we have almost entirely given up its use, preferring from every point of consideration the mixing jet with two cylinders and two regulators, or a gas generator and saturator, such as described elsewhere. For a lecture-room we should suggest one of the open-stage lanterns; this kind of lantern is useful for every condition likely to arise. A part of the outfit ought to be the arrangement for showing opaque objects. For special illustrations such as spectrum analysis special accessories must, of course, be added.

The matter that seems to give teachers the greatest amount of perplexity is that of darkening the lecture-room during the daytime, and even when the gas is lighted. The gas is easily arranged by putting within reach of the teacher, the lanternist, or an attendant, a bypass tap, whereby the gas of the room can be lowered "to the blue" without being extinguished. If the electric light be used for the room it can easily be switched off, and here it may be said that if electricity be used for the illumination of the room or building, we should certainly utilize it for the optical lantern, even were we restricted to an incandescent lamp. The electric light has its disadvantages for the lantern, but its performance is so good when in good order, and its convenience so great at all times that, when available, it should certainly be utilized for the purpose.

For blocking out daylight the simplest and best contrivance is a shutter on the "Louvre" principle. There is a shutter on the market known as Clarke's patent, and it answers the purpose admirably. It is made of slips of wood joined by strips of

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NORTHERN LIGHTS: MINNESOTA LANTERN SLIDE NEWS

From Margaret and Nancy Bergh

The weekend of September 25-26, 1993, we traveled 120 miles south from Minneapolis along the Mississippi River to Winona, Minnesota. We had been invited to present our program, *Picture the Songs* as part of the Winona County Historical Society's 18th Annual Victorian Fair. It was a well-organized event with many participants—performers (musicians, dancers, singers), baseball persons, and many others. We gave our program of slides and lecture profusely punctuated with a nearby showcase—a few slides, lanterns, catalogs, illustrations and Magic Lantern Society information. Each day the room was filled with an audience of 65 to 75 people who sang along lustily in all the right places.

This year the fair's theme was *Take Me Out to the Ball Game.* We were able to incorporate two illustrated baseball songs into the show: *Take Me Out to the Ball Game* and *The Baseball Glide.* New recordings made by St. Paul performers Marsha Hunter and Brian Kent, with Patricia Hurlbutt Hamberg on the piano, improved the quality of the recorded part of our program. In early September, they generously spent an evening at our house recording several songs for the show. They are terrific! The audience reactions proved that the lyrics really were getting across!

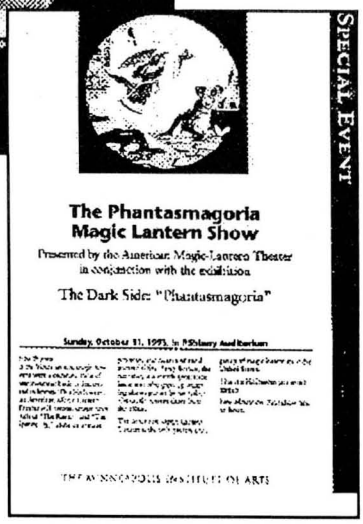
THE DARK SIDE: "PHANTASMAGORIA"

Phantoms came to life on the afternoon of October 31, 1993 at the Minneapolis Institute of Arts through the magic of Terry Borton's American Magic Lantern Theater program, *A Victorian Halloween.* Terry was ably assisted by Tricia Dehls (vocals and piano) and Liz Rodie Jones (vocals and lanternist's assistant). Two shows were presented as part of the Institute's public programming in conjunction with *The Dark Side,* an exhibit—comprising 75 works—which surveys artistic exploration of themes like death, the devil, witchcraft, ghosts, monsters, and phantasmagoria.

Audience participation was lively at the show we attended—spectators of all ages willingly were caught up in the time travels of *Mister John Carter.* Encountered along the way were Little Orphan Annie, the Pied Piper, gory worms, hard-hearted butchers, secret societies, dancing shirts and petticoats, Poesian ravens, and a grotesque assortment of ghosts, goblins, witches, and macabre views (not to mention that rat catcher, gulp!). The pounding feet, clapping hands, jingling tambourine, groans and guffaws indicated that a good time was had by all.

Submitted by Nancy and Margaret Bergh

Slide image from Phantasmagoria Show



Poster for The Phantasmagoria Magic Lantern Show

Roots of Travel cinema continued

Stoddard wrote his lectures from his own viewpoint, in that they referred to his own experiences as a traveler. Whenever possible, he included humorous anecdotes about his experiences. Combined with this personal information was a description of the location he had visited, including its architecture, institutions, people, customs, scenery, flora and fauna. Stoddard tried to appeal to the five senses in describing a place. He also did not hesitate to discuss the darker or more sensational aspects of a country—his lecture on China, for example, was full of references to such subjects as beheadings, torture devices and the use of cats and dogs as food.

In addition, Stoddard's lectures included historical details and references to pertinent facts and figures. Passages of poetry describing particular scenes were sometimes introduced to enliven the discourse. Current news entered into his talks, too. When Stoddard felt strongly about the world events he did not hesitate to refer to them, even when they represented a digression from his main topic. In a lecture dealing with Napoleon Bonaparte presented in the 1895-96 season, for example, Stoddard followed a discussion of Napoleon's expansion of the French empire with a condemnation of England's imperialism, as displayed by a dispute that country was then having with Venezuela over the boundary to British Guiana.

Stoddard's lectures, like those of many other travel speakers of the time, were also highly biased in favor of Western culture and its Judeo-Christian tradition. In reference to the content of his speeches, John L. Stoddard claimed that every topic was eliminated which would in the least degree conflict with either religious or political views.[23] His talks, in fact, probably did not disturb the audiences for which they were designed, but of course they might have offended those outside Stoddard's own culture. His lectures on India, for example, would no doubt have insulted citizens of that country; although Stoddard was willing to concede that Hinduism had some fundamental truths, he found it to be the most repulsive exhibition of idolatry, fanaticism and filth that one can well imagine.[24] Judging a Hindu cremation ritual from his own cultural perspective, he found that it lacked solemnity and emotion.[25] Stoddard had no idea that others examining the same ceremony would admire it as evidence of Hinduism's acceptance of death as a natural transition to another life. To his audiences, Stoddard even recited a poem he had composed in India that made clear his preference for Western life. It began:

> I'm weary of the loin-cloth,
> And tired of naked skins;
> I'm sick of filthy, knavish priests
> Who trade in human sins:
> These millions of the great
> unwashed
> Offend both eye and nose;
> I long for legs in pantaloons
> And feet concealed in hose [26]

Stoddard composed his lectures with a polished writing style. According to one reviewer, the lecturer's adjectives fit in his sentences like mosaics in a masterpiece.[27] It was, the reviewer said, the finish that distinguished his lectures. His style appealed to nineteenth-century audiences, although it could be effusive and florid, as in the following passage from his lecture on Norway:

> There have been few experiences in my life more joyous and exhilarating than my arrival in Christiania. It was six o'clock in the morning as our steamer glided up its noble harbor. The forest covered islands, emerald to the water's edge, seemed gems upon the bosom of the bay. Beyond, were mountains glistening in an atmosphere the like of which, for clearness, I had never seen; while the first breath of that crisp aromatic air (a most delicious blending of the adoirs of mountain, sea and forest) can never be forgotten.[28]

In structuring his lectures, Stoddard often followed a formula that had proven successful. He began each lecture with a general introduction and then moved into the specifics of his own journey to a particular place. Early in his discussion of his trip, he made it a point to mention an unpleasant or potentially dangerous experience he had had, so as to encourage his listeners in the belief that illustrated lectures provided a better way to see the world than travel itself. At the outset of his lecture on China, for example, his account of a voyage on the Formosa Channel included a discussion of how that body of water could be dangerous because it was the pathway of cyclones.

Then, as each lecture progressed, Stoddard added texture and variety to his presentation by bringing together contrasting aspects of the country under discussion. Thus, once again in his lecture on China, a quiet sojourn on the pretty island of Shameen was followed by a visit to the crowded, dark alleys of Canton. Later, a discussion of how the Chinese, in Stoddard's opinion, tolerated filth and unsanitary conditions was countered by a reference to their honesty in business. Stoddard climaxed each lecture by closing with the most striking sight he had seen on his trip. Not surprisingly, his lecture on China ended with views of the Great Wall.[29]

In his established formula, Stoddard felt free to discuss his experiences in whatever order seemed most

effective. His lectures did not necessarily follow the path of his actual itinerary and, in this sense, they were not meant to be utterly faithful documents of his travels. In fact, Stoddard did not feel obliged to preserve his real itinerary when sequencing the set of lectures that comprised a course. In the summer of 1882, he traveled to London and then to Holland, Belgium, Switzerland and, finally, France. The lectures in his course of the following entertainment season did not follow this route but were arranged to emphasize contrast and variety and to build intensity. He began the series on a note of quiet charm by discussing Holland, splendor and pageantry were introduced in a lecture on French castles; natural wonders were the highlight of a talk on Switzerland; and the busy, crowded city of London formed the topic of the next lecture. Stoddard closed the series with a lecture that resembled the after pieces often appended to individual lantern shows—entitled "European Mosaics." It was a miscellaneous collection of the highlights of his trip to Europe.

The manner in which Stoddard delivered his lectures was an important part of their appeal. The first thing audiences noticed was Stoddard's attractive appearance. He was fairly tall and stood very straight, with square shoulders and head erect. His fine features were felt to suggest that he was a scholar and gentleman, and he had an aristocratic, dignified presence. He was always dressed impeccably in the latest fashion in formal attire. It is reputed that, due to his handsome appearance, lobby cards bearing his portrait were regularly stolen by female admirers. As for Stoddard's voice, it was deep, mellow, and resonant, and easily heard in the largest hall. He spoke enthusiastically and dynamically. One reviewer noted that Stoddard had a "purity and elegance of diction," and another mentioned that he was a "pleasing, rapid, but clear" speaker.[30] Stoddard, who considered his lecturing to be closely affiliated with acting, was also known for the way he suffused his speeches with emotion. The *New Haven Evening Leader* of December 20, 1895, calling his oratory "matchless," noted that Stoddard "had perfect control over his hearers, moving them to laughter, to vociferous applause, to tears, at will."

Before beginning his lecture season, Stoddard thoroughly rehearsed and memorized all his talks. He also planned his every move once on the platform. He knew how he was to make his entrance so that it would be dramatic and how he was to gesture while speaking. In advance of his shows, Stoddard had also worked out a set of cues with his operator that directed the projection of the slides. Following his introduction to his lecture, Stoddard stepped back and to one side as a signal for the lights in the hall to be lowered and for the first slide to be shown. Certain phrases in Stoddard's lecture were a signal for the operator to change views. During the performance, Stoddard did not pause to communicate with his operator, either verbally or by means of a signal device, nor did he stop to point to the slides on the screen. His lecture and his projections each flowed without interruption, and the smoothness of the entire show helped involve the audience to a high degree—in fact, many spectators reported being quite transported by Stoddard's lectures.

Noting his faultless delivery, a Baltimore newspaper remarked that "it would be almost a relief if Mr. Stoddard would make a blunder to mar the studied perfection."[31] In fact, because every detail of his lectures was so carefully planned, he had to guard against a mechanical delivery. In some cases, however, he did introduce spontaneous remarks. One of his most celebrated impromptu comments was made during a lecture delivered around December 6, 1882, the date on which America saw the planet Venus pass across the disk of the sun. At this show, a lady with a large hat rose in front of the lantern, causing her silhouette to appear on the screen. When the audience began to snicker, Stoddard exclaimed, "Ladies and gentlemen, this is the transit of Venus," which made the house break into laughter and applause.[32]

Fig. 5. E. Burton Holmes in a pose he often assumed when lecturing. Burton Holmes and Lothrop Stoddard, Burton Holmes and the Travelogue (Philadelphia: George F. Lasher Printing Company, 1939), 12

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Following Stoddard's retirement in 1897, Elias Burton Holmes (Fig . 5) (who was known professionally as E. Burton Holmes and later simply as Burton Holmes) rose to prominence, becoming the leading travel lecturer in America and effectively assuming Stoddard's former position. Holmes was not a particularly noteworthy lecturer in the lantern's heyday era before the arrival of cinema. His early career at that time, however, is worth a look since it provides examples of the kind of experiences that beginning lanternists had as they tried to establish themselves on the lecture platform. Holme's lecture style was also interesting in the ways it contrasted with that of Stoddard.(33)

Elias Burton Holmes was born in 1870 to a prosperous Chicago family. His first ambition was to become a stage magician, and as a boy, he built a magic theatre in the basement of his house where he gave shows attended by his family and neighbors. As a young man, Holmes was also introduced to the pleasures of travel. He toured both the United States and overseas and, because he was an amateur photographer, took a camera with him on his trips. After a long visit to Europe in 1890, he produced lantern slides from his photographs and displayed them over the course of two meetings of the Chicago Camera Club, of which he was then the secretary. During most lantern shows presented at the Chicago club, the slide makers merely gave a terse announcement of the titles of their views as they were being projected, but Holmes decided to heighten audience interest by writing an account of his journey and reading it as an accompaniment to his slides.

Holme's shows were well received by the club, and it was decided that he should condense them into a single evening's entertainment to be repeated for the public, as a benefit lecture to raise funds for studio equipment. The club hired the 350 seat Recital Hall on the seventh floor of the Chicago Auditorium and placed advertising cards in shop windows announcing a lecture entitled "Through Europe with a Kodak," to be given on Tuesday evening, December 15, 1891. For 50 cents the audience saw 150 slides projected by a dissolving-view lantern manned by two members of the Chicago Camera Club. Holmes began the lecture by reading from his prepared script, but midway through the talk, his lectern lamp accidentally went out and he was forced to continue without referring to the text. As a result of this experience, Holmes realized that it was more effective to speak without a script and that the reading lamp was best extinguished since it only distracted the audience.

After working in a photographic supply house, in 1892 Holmes used family funds to go on a five-month trip to Japan. The Japanese were well known for their fine photographic coloring work, and while there he produced slides and had them tinted by a team of artists. Soon after Holmes returned to America, his family's finances suffered as a result of the Depression of 1893, and he had to find lucrative work. Holme's interest in other cultures was heightened by the Chicago World's Fair which took place in the same year, and he looked for employment that would allow him to travel every summer.

Holmes decided to become a professional slide lecturer. No lecture bureau would engage him since lantern exhibitors were common at the time, so he attempted to establish his career on his own. Holmes prepared two lectures on Japan, one on the countryside and the other on the cities. The slides for these lectures were the ones he had made, supplemented by a few commercial views. Holmes build his narration around his own experiences, but since he was relatively inexperienced in the preparation of a professional lecture, he also made use of material pilfered from guidebooks, histories, and the writings of Pierre Loti and Lafcadio Hearn on Japan. (Holmes supposedly never again plagiarized his talks.)

Holmes acquired a lantern from the McIntosh Battery and Optical Company of Chicago, and hired an employee of the firm, Oscar B. Depue, to act as the operator. He rented his former performance space, the Recital Hall, for November 15 and 22, 1893, and scheduled a two-lecture morning course at 11 o'clock and an evening course at 8. To publicize his shows, Holmes took out advertisements in the newspapers and placed cards in store windows. He also produced announcements that were long and narrow to resemble Japanese poetry cards (Fig. 6), mailing out 2,000 of these to society people from mother's visiting list and the Chicago blue book. This mailing was successful in drawing an elite audience which was so large that many had to sit on camp chairs in the aisle. Tickets cost $1.50 for the course, or $1 for a single lecture, and Holmes managed to make a $700 profit from his performances.

Holmes lost his entire profit a month later trying to put on shows in Milwaukee, where he could not rely on family friends to make up an audience. In fact, only 18 people attended his first lecture in that city. Around this time, however, a man named Edmund Locke, who had some capital, became Holme's manager, allowing him to continue his efforts to establish a career as a lecturer. Following a trip to North Africa and Spain in 1894, Holmes developed new talks so that he could offer courses which, like those of Stoddard, were comprised of five different lectures. He also had an additional show in his repertoire which could be offered before the others as a free, invitational lecture to build an audience. At the outset of the 1894-95 season, Holmes appeared in Chicago's Recital Hall and was well received. Then he moved on to Indianapolis where he rented a Congregational church. There he gave

an invitational lecture and drew a large crowd. But only about 40 people attended each of the following course lectures, for which there was an admission charge. Apparently the audience was satisfied with a single show and not willing to pay to see more. Lectures in other Midwestern cities proved similarly unsuccessful.

In the summer of 1895, Holmes went on a bicycle trip through England, France, Italy and Switzerland. Then, for the 1895-96 season, his growing popularity in Chicago allowed him to book Chicago's Steinway Hall, a larger venue than the one he had previously played in that city. This season included additional appearances in a widening circle of cities. Holmes found, however, that he was not making a profit, and by the end of this season, Edmund Locke, who had lost his initial investment, had ceased to be his manager. So, at the time of the motion picture's popular arrival in 1896, Holme's career was floundering. This would, as we shall soon see, be only a temporary setback.

Like Stoddard, Holmes made a striking appearance on the stage. He was elegantly tailored and had a sophisticated manner. Early in his career he sported a beard, but later he became known for his goatee. He had a well-modulated voice, and his delivery was frequently described as crisp. Indeed Holmes considered himself a performer. The lecture platform, in his view, was a stage to which he brought the theatre of life as he had experienced it around the world. Furthermore, he felt that his travel exhibitions were a natural extension of the magic shows he had given as a young man. Through his lectures, he tried to present he illusion of actual travel, and he downplayed the fact that an optical contrivance produced the views that the audience saw.

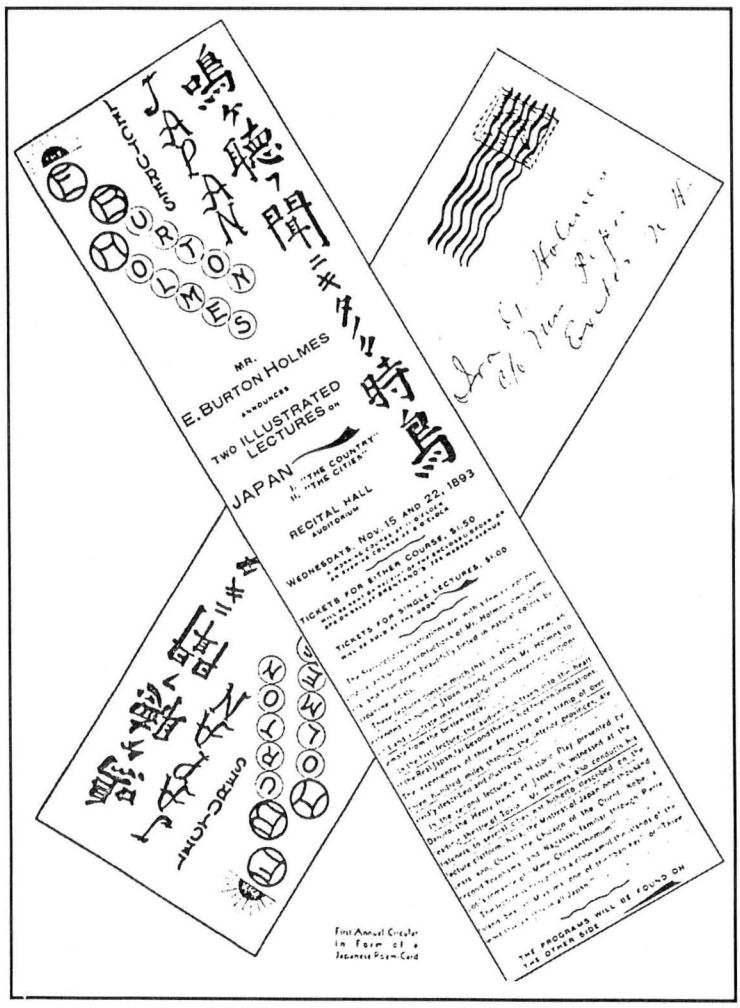

Fig. 6. Advertisement for Holmes's illustrated lectures on Japan, November 1893. Holmes and Stoddard, Burton Holmes and the Travelogue, 11.

Since Holmes was a photographer, he himself took many of the pictures that he exhibited during his shows. On his travels, he was also accompanied by other photographers, among them Oscar B. Depue who also served as Holme's lantern operator for a number of years. But Holmes did not hesitate to use stock commercial slides to fill in gaps in his program. Although he exhibited many views that were clearly posed or arranged for the camera, in comparison to Stoddard, he was more likely to include shots that had a spontaneous quality.

Holmes considered slides to be the primary element in his shows. In constructing his presentations, he first selected interesting views from his collection and then built his talks around these. Stoddard had composed elegant discourses which had at least as much importance as the slides he displayed, but Holmes spoke in a more informal fashion meant to keep the audience's attention focused on the visual imagery. His lectures ere not tightly organized and moved freely from topic to topic. Although they could, at times, seem repetitious and rambling, they had a personal, relaxed quality to them. Holme's narration could vary somewhat from performance to performance. Like Stoddard, however, he used certain phrases as signals for his operator to change slides, which meant that these phrases, at the very least, were prepared in advance and spoken in every show. Holmes was careful to introduce these cues at appropriate moments. A slide was projected only after the audience was prepared for it, and it remained on the screen no longer than necessary. At times, however, Holmes did forget the cues he had prepared, and in such cases he used a clicker—a device he considered less distracting than others—to signal to the operator.

The published versions of Holme's lecture show that he, like Stoddard and other travel lecturers of the time, believed in the superiority of the West.

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His 1894 talk on Morocco, for example, described that country as backward and barbaric. The Moors according to Holmes, enjoyed receiving American toys as gifts, since they were "at heart big children with all the simplicity, deceitfulness and passion of real children.[34] Holmes's belief in the inferiority of Morocco led him to justify any imperialistic designs the West might have on the country. He described Tangier as waiting for an "inevitable conqueror" who would one day 'sally forth from the gates of Christendom."[35]

E. Burton Holmes finally did become a widely successful travel lecturer after the retirement of John L. Stoddard in 1897. Holmes had attended Stoddard lectures in his youth. He first met Stoddard in 1890 when both men happened to be in the audience at the Oberammergau Passion play. And he met him again in 1892 when both, in another coincidence, traveled to Japan on the same ocean liner. Stoddard later attended some of Holme's lectures and gave him encouragement. Then, when Stoddard ended his career as a lecturer, he recommended Holmes as his successor and helped him secure an important engagement at Daly's Theatre in New York.

But perhaps even more than Stoddard's recommendation, it was Holme's use of motion pictures, first introduced into his shows in the fall of 1897, that helped him achieve wide fame. With the help of the cinema, which he often presented in conjunction with slides, Holmes revitalized the travel lecture. It is notable that Holmes and his assistants made many of the films he showed, but these were often supplemented with commercial travel films. Some of the first motion pictures Holmes screened were relatively static, and in this they resembled the lantern slides with which they were presented. In the summer of 1897, Oscar B. Depue began making moving pictures for Holme's lectures. The first was shot in Rome. Acknowledging its similarity to a photographic slide, Depue later said about it:

"I chose St. Peter's Cathedral and the great Piazzo with it obelisk and fountains as a subject—a subject, I admit, that lacked animation until a herder with his flock of goats passed in front of the fountain to give it movement. It may seem ridiculous now to consider that then I thought I must always have some famous background for my motion pictures. I had not quite broken away from still photography enough to realize that movement was the chief function of motion pictures."[36]

Furthermore, when Holmes exhibited motion pictures during his 1897-98 season, he used them as an after piece, much in the same way that mechanical and special-effect slides had often been used to conclude lantern shows. That is to say, he appended to his lantern talk miscellaneous travel films that did not relate specifically to it theme. Then, during the 1898-99 season, Holmes occasionally ended a show with films that did pertain to the main topic of his lecture. Beginning in 1899-1900, he interspersed pertinent films throughout the shows, inserting them at relevant moments. In later years, films became an increasingly important part of his program.[37] In 1904 Holmes coined the term "travelogue" to refer to his show, thereby giving it a greater air of novelty. Having a long and very successful career, he was still lecturing until shortly before his death in 1958.

Travel films were present from the first days of the cinema. [38] Many of the "actuality" films manufactured around the turn of the century, in fact, pertained to travel. Later, the early 1910s saw the development of full-length feature films devoted to travel topics. Before World War I, travel films could often be seen along with other types of motion pictures in variety programs. Shows centered around the travel theme were also popular, especially with "cultured" audiences. These often combined both film and slides in a single program. If Holmes was the predominant example of a travel lanternist who introduced films into his shows, he was not the only one. Other slide lecturers, including Dwight L. Elmendord and Garrett P. Serviss, also followed his lead. Conversely, exhibitors who primarily showed motion pictures often included slides as filler when they assembled travel programs. After the first World War, however, travel slide exhibitions and travel film shows became increasingly independent entertainments.

Clearly, the travel slide lecture paved the way for travel cinema, and there were many resemblances between the two types of show. Both projected images of the world onto a screen, and the lanternist could even use special effects, such as dissolving views and mechanical slides, so as to produce a cinematic illusion of movement. Production methods, too, were quite similar in that both photographers and cinematographers journeyed around the world to shoot their scenes. In addition, just as railways and other transportation companies had often commissioned the making of the slides to promote tourism, so also did they later produce film for the same purpose.

The "look" of some of the first travel films resembled that of lantern slides. Aside from the fact that they sometimes had a relatively static quality, they were, like slides, either black and white or hand-tinted. Many key tourist attractions appeared in both media, only furthering the resemblance.

Similar, too, were the exhibition methods used to produce both travel slide shows and travel film programs, especially early ones. (This, of course,

is not surprising, given the close, and often inseparable, connection between the two types of entertainment in the pre-World War I era.) In both cases, for example, a lecturer provided a narration to accompany the screened images. In addition, many of the exhibitors of each type of show were itinerant and played a circuit of lyceum venues. Audiences for the early travel film shows were also comparable to those which had attended the late nineteenth century illustrated travel talks and were composed primarily of the elite public who sought refined and educational entertainment.

Not to be overlooked is the fact that travel lantern shows also established narrative strategies which were later taken up by the travel cinema. These ranged from following the path of an actual itinerary, to arranging a sequence of images to emphasize contrast and to build dramatic impact. The close-up, angled shot, point-of-view shot and other visual techniques which lanternists like John L. Stoddard used to relate images and present a complete picture of a scene also found their way into motion pictures.

Finally, both travel slides and films have varied in the degree to which they represent an accurate or unmanipulated view of reality. In each can be found examples of both naturally occurring or unposed scenes, as well as pre-planned or posed scenes. In addition, the biases found in the lantern shows, including imperialistic attitudes and a belief in Western superiority, have, of course, been present in many travel motion pictures.

Today the travel film is most likely relegated to public television or to cable networks where it is profitable as niche programming. It also occupies a place in the home video market, where video guides to popular travel destinations have consumer appeal. But no matter where it is seen, its basic premise and format are clearly recognizable as descendants of the travel lantern shows of a previous era.

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KEYSTONE SONG SLIDES

Submitted by Joe Koch

I wasn't aware that Keystone published song slides. Perhaps the membership will enjoy the list. All old favorites. Price 60 cents each slide. Each song listed below is arranged for four-part mixed voices.

Serial/ Order No.	No. of Slides to Song	Title	Composer
24	2	Alice, Where Art Thou?	Ascher
22	1	All Through the Night	Old Welsh
2	1	America	Smith-Bull
3	1	America the Beautiful	Ward
16	1	Annie Laurie	Scott
49	2	Anvil Chorus	Verdi
15	1	Auld Lang Syne	Scotch Air
40	2	Battle Hymn of the Republic	Steffe
13	2	Believe Me, if All Those Endearing Young Charms	Irish Air
25	1	Blue-Bells of Scotland	Jordan
43	2	Columbia, the Gem of the Ocean	Thomas & Becket
18	1	Come, Thou Almighty King	DiGiardini
53	1	Comin' Thro' the Rye	Scotch Air
55	2	Darling Nellie Gray	Hanby
42	2	Dixie	Emmet
14	1	Drink to Me Only with Thine Eyes	Old English
48	2	First Nowel, The	Traditional
12	2	Flow Gently, Sweet Afton	Spilman
29	1	Good Night, Ladies	Old Song
44	2	Hail, Columbia	Phile
56	2	Hark! the Herald Angels Sing	Mendelssohn
30	1	Harp That Once Through Tara's Halls	Irish Air
19	1	Holy, Holy, Holy	Dykes
17	1	Home, Sweet Home	Bishop
31	1	How Can I Leave Thee	Thuringian Folk Song
34	2	In the Gloaming	Harrison
46	1	It Came Upon the Midnight Clear	Willis
38	2	Jingle Bells	Pierpont
47	1	Joy to the World	Handel
4	2	Juanita	Spanish Melody
58	2	Kathleen Mavourneen	Crouch
45	2	Keller's American Hymn	Keller
32	2	Killarney	Balfe
50	2	Largo	Handel
59	2	Last Night the Nightingale	Kjerulf
60	2	Lead Kindly Light	Dykes
52	2	Life on the Ocean Wave	Russell
61	2	Loch Lomond	Scotch

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Keystone Song Slides continued

Serial/ Order No.	No. of Slides to Song	Title	Composer
33	2	Long, Long Ago	Bagley
5	2	Love's Old Sweet Song	Molloy
62	1	Lullaby and Good Night	Brahms
65	1	Luther's Cradle Hymn	Luther
41	2	March of the Men of Harlech	Welsh
63	2	Marseillaise, The	DeLisle
75	1	Maryland, My Maryland	German Melody
7	2	Massa's in the Cold, Cold Ground	Foster
35	2	Minstrel Boy, The	Irish
28	1	Music in the Air	Root
67	1	My Bonnie	Fuller
10	2	My Old Kentucky Home	Foster
57	1	Nobody Knows the Trouble I've Seen	Slave
66	1	Now the Day Is Over	Barnby
21	1	O Come, All Ye Faithful	Reading
11	2	Old Black Joe	Foster
6	2	Old Folks at Home	Foster
27	2	Old Oaken Bucket, The	Kiallmark
64	2	O Little Town of Bethlehem	Redner
69	2	Oh, Wert Thou in the Cauld Blast	Mendelssohn
70	2	Quilting Party, The	Old Song
36	1	Robin Adair	Celtic Air
71	2	Rocked in the Cradle of the Deep	Knight
9	2	Santa Lucia	Neapolitan
20	1	Silent Night	Gruber
54	1	Soft Music Is Stealing	German Melody
26	1	Soldier's Farewell, The	Kinkel
51	2	Solomon Levi	Seaver
23	1	Stars of the Summer Night	Woodbury
1	2	Star-Spangled Banner, The	Key
8	2	Sweet and Low	Barnby
37	1	Swing Low, Sweet Chariot	Slave
39	2	Tenting on the Old Camp Ground	Kitteridge
72	2	Vacant Chair, The	Root
73	2	Wearing of the Green	Irish
68	1	When Johnny Comes Marching Home	Lambert
74	1	Yankee Doodle	Unknown

Order songs by serial number. Further information sent on request. Keystone View Company.

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We meet quarterly.
Ya'll come visit?!

PROGRAM FOUND IN BOX OF SLIDES

Submitted by Joe Koch

I recently found a program in a box of slides I purchased. There was no name saying who the lanternist might be, but I suspect he was British. The list was typed but the typewriter has been around for more than 100 years. However, none of the typists of that era survive. I thought the membership might be interested in the program?

Series No. 1

No 1 Warren Point-County Down
No 2 Dear Breaget (Bridget)
No 3 The Irish Tutotaler
No 4 Insured His Life
No 5 St. Mary's Episcopal Church-athlone
No 6 Paddy and the Pigs
No 7 Irish County Life
No 8 Murphy Across the Street
No 9 Athlone Co Westmeath
No 10 Patsy Doliver
No 11 The Scotchman and the Irishman
No 12 Turn Pike Rock-Gap of Dunlow Killarney

Series No 2 - Crossing the Water

No 1 S S Baltic
No 2 Passenger Feeding the Fish
No 3 Sea Sick in State Room

Series No 3

No 1 The Oberamergau Villagers
No 2 Country Life in Vavaria
No 3 Anton Lang and his Family
No 4 Anton Lang's House
No 5 The Theatre
No 6 Lang and his Family
No 7 Christ Before Pilot
No 8 The Dealer Tempting Juda
No 9 On the Cross

Series No 4

No 1 London Bridge
No 2 House of Parliament
No 3 Westminster Abbey
No 4 Buckingham Palace
No 5 St. Paul's Cathedral
No 6 Masonic Temple - London

I do not have the slides! This list was unrelated to anything in the box purchased.

CONDUCT ON THE PLATFORM

Andrew Pringle

It is of great importance for a person about to deliver a lecture to any audience, great or small, intellectual or half-educated, that he should mount the platform with a mind at ease as to this matter; he has faced an audience when a mere tyro has been the only available lantern operator; he has had to appear unconcerned when his mind was racked with doubts as to the competence of the party who was to accompany in the songs; he has even, through no fault of his own, felt very dubious as to the sufficiency of the gas supply. Therefore he is in a position to warn others against such contingencies. If a lecture is to be successfully delivered, with confidence by the lecturer, with comfort to the audience, there must be no feeling of doubt as to the perfection of the arrangements made to secure a hitchless performance. In particular, the light must be tried before the audience enters the hall; the amount of gases must be ample to meet even unforeseen accidents, a little wasted gas is amply repaid by the comfort that a large supply produces to the lecturer. The lenses must be allowed to do all their "sweating" before the first picture is shown, and several baked limes should be at hand, kept in an air-tight cylinder of brass, having a lid screwing on firmly. Limes should always be baked in an oven, or roasted on a hob, immediately before the lecture.

A little "swagger" in the appointments of screen and platform is by no means wasted. No doubt bare poles for the screen-frame look very business-like, but we may be too Spartan in our disregard of appearances. There is no doubt that a simple drapery ought to adorn the screen and cover the unsightly poles, especially when the very slender poles are used, which, when the screen is stretched as taut as it ought to be, look very insecure—not to say inebriated. Two plain curtains of light material and warm color may be hoisted along with the screen, and by an arrangement of cords too obvious to require description here, these curtains may be caused to form a graceful proscenium. Great successes are made of little details.

The contrivance for communication between lecturer and lanternist is another detail of more importance than might appear. The exclamation, "Next slide, please," is out of the question, and a bell is very little better. On one occasion, a red-letter evening in the writer's experience in many ways, he communicated with the lanternist by means of an electric wire, operating a muffled bell in the lantern room. The lanternist alone heard the bell, the lecturer kept the push concealed from the audience, and the views appeared on the screen at the proper juncture as if by magic. Even a bell is unnecessary, for an index might be used to warn the lanternist to change the picture. The writer proposes to purchase a length of insulated wire for all future occasions where it can be used; the effect well repays the outlay.

Perhaps the greatest success of all the writer's experience has lain in the use of his cut-off jet, which is doubtless figured and described in another part of this book. On one occasion he gave a lecture, having as lanternist a person who till that evening had never seen the limelight. Before the audience was permitted to enter the hall, the lecturer arranged the jet-taps so as to produce the best light of which his jet and lime were capable. He then turned down the cut-off taps forming his own design, and the inexperienced lanternist had only to turn up the cut-off taps at the proper moment in order to produce the same light as the lecturer had produced before. If, however, this jet is to be used with gas cylinders, the tubes from cylinders to jet must be very firmly fixed to both cylinder and jet, otherwise the tubes may be blown off.

This leads us to another consideration. The oxhydrogen light has by past accidents got itself the name of a dangerous system. It does not concern us here to inquire into the question of how the bad name arose, but with the partly educated public there is a certain feeling of insecurity in the vicinity of gas-bags or bottles. It is therefore absolutely imperative that nothing like a hitch shall take place with the light. The crack of a jet seems to the timorous the "crack of doom," a hiss may be that of something as dangerous as a rattlesnake—if, indeed, that domestic pet does hiss. If bags are used, a clear space should be reserved all round them; the writer's minimum is six feet, and a responsible person is usually put in charge over the bags. But cylinders are infinitely preferable to bags in ordinary cases.

The lecturer's personal deportment is a very important factor in success or failure. If he is very nervous, he usually makes such a poor start that he gets into a state of muddle and dejection from which he never recovers till the mischief is past repair. If he has satisfied himself that no hitch can occur, if he has himself superintended everything, arranged the slides, duly instructed the lanternist how the slides go into the carrier, carefully studied the lecture-text and the slides, if any hitch occurs the lecturer is not to blame.

The "cocky" lecturer may feel highly satisfied himself, but the audience may have a different opinion as to the merits of the lecturer and the success of the performance. The writer has been an auditor as well as a lecturer, and if anything in this line riles him it is a conceited, priggish lecturer.

Timely jokes are of great utility in a lecture. Stale puns are very mean in their effect, but a good "conceit" at a suitable juncture is very telling. The writer thinks that no lecture is really complete or perfect without a few sallies of fun, but he admits he has no experience of teetotal lecturing or Bible stories, which do not always lend themselves to facetia. It is a very good plan—not seldom followed by public speakers—to introduce a joke near the beginning of the speech or lecture; this puts the audience into good humor, and if the joke is not a "miss-fire" it is very encouraging to the lecturer. Unfortunately, jokes near the beginning very often do miss fire; in that case we must simply load again with a different kind of cartridge and fire another shot.

A few remarks should always be made before the light is turned down, and here is the reason. After the light is lowered the proper pitch of voice cannot be gauged. The writer, in his preliminary remarks, always scrutinizes carefully the faces of those of the audience near him, furthest from him, and in the middle of the hall. It is easy to tell when all can hear, and when some can only hear with an effort. General views of back teeth are sure signs that the speaker is not well heard. In nine cases out of ten, a rather loud, high-pitched conversational tone is better heard than a shout; but in every case clear deliberate enunciation is better heard than the ordinary hurried speech of conversation, however loud. The pitch of voice depends chiefly on the formation of the hall, and, of course, on the vocal organs of the speaker, but the most suitable voice will be lost if the enunciation be not distinct.

Before lecturing, where there is likely to be any strain on the voice, no liquids should be taken, least of all hot liquids, as tea or coffee. The meal last taken should be thoroughly digested before the lecture begins, that is to say, at least three hours should elapse between eating and lecturing. Pellets of potassic chlorate suit the writer best for clearing the throat previous to public speaking or singing. If there is a dryness in the throat—proceeding probably from nervousness—a glycerin jujube is perhaps the best thing to take.

If there is one maxim better than another for a lecturer it is: "Forget yourself." But this is to be taken in one sense only, and nothing but "self" must be forgotten.

Andrew Pringle

The Indispensable Handbook to the Optical Lantern: *A complete Cyclopedia on the Subject of Optical Lanterns, Slides, and Accessory Apparatus*

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FOR SALE

German exhibition toy lantern (SWC) excellent condition in box. End flap of lid broken off. Has all the parts and includes 12 slides 1 3/4" x 6 1/4", are excellent. One is cracked. Subject: comedy, children playing, teeter totter, dolls, chickens, rabbits. It also has eight smaller slides 1" x 4" all comedy. Blanche Novotny, 12104 Jackson, Omaha, NE 68154

Blanche also has for sale a Pathex motion picture projector in fantastic condition with two books. Instructions for projector and camera all in box containing spare bulb, cleaning and repair outfit, bottle of cement and oil, screw driver bone scraper, brush, slicer, card with parts listing, etc. She does not have the camera, only the box and instructions.

WANT ADS

Wanted: Movie coming attraction slides. The older the better. I pay top dollar. Ron Krueger, Box 741, Oak Park, Illinois 60303. (708) 788-8235.

Information Wanted: In October last year I purchased a mahogany lantern at an antique shop in Albany, Oregon. It is in fairly good shape considering its age. The objective lens has printed on it, "Made for Sidney Herbert, Optician, 211 Milk Street, Boston, by Darlot of Paris." I want any information available on Sidney Herbert, Optician. Thanks! Joe Koch, 2902 28th St. SE, Auburn, Washington 98002-7901. (206) 833-7784.

Wanted: Weeden Mfg. Co. Magic Lanterns (see page 5 of fall *Gazette*). Lowell J. Wagner, 10585 Knight Ave., Waconia, Minnesota 55387 (612) 442-4036.

PREPARATIONS FOR LECTURE

A person lecturing for the first time cannot reasonably expect to meet with such success as he may hope to achieve after some practice. This remark holds good for an ordinary lecture or public address of whatever kind, but it has much greater weight when applied to lectures illustrated by means of the lantern, with all it incidental cares. A few remarks suggested by experience may therefore not impertinently nor inaptly be addressed to the young or the intending lecturer, and these remarks naturally range themselves under two heads—viz.: points to be noted with regard to the actual lantern operations; and points to be attended to by the lecturer during his actual occupation of the platform.

If any fiasco ever takes place in regard to a lantern display, it is most likely to happen through some part of the apparatus being left behind or not procured. And if anything is forgotten, it is pretty sure to be a small article. One does not, as a rule, forget to pack and carry the lantern, nor the pressure-boards, we are far more likely to forget the key for opening the valve of the cylinder. The limes are not seldom left at home, and, like the valve key, are almost impossible to get unless the lecture is to be given in a city or large town. We propose, therefore, to give, as a sort of memoria technica, a full list of all articles required.

It is always well to examine the hall where the lecture is to be given, before it is actually time to start the erection of the screen. Sometimes the hall or the platform is of such a construction as to prevent the use of the ordinary screen or screen-frame; sometimes the arrangements are such that we can advantageously dispense with the screen-frame altogether; sometimes there is great difficulty in finding a suitable site for the lantern and very often, put the lantern where we may, there is a gas bracket or some such obstacle between the lantern and the screen. If we see these matters a day beforehand, we can frequently have them remedied in time; if we do not see the difficulties till the last moment, we may not have time to remove them. Gas brackets in particular have to be see to; we have more than once had to cause the removal of a rigid pendant.

It is by no means necessary to have the lantern on the middle line of the hall; it is often very convenient both for lanternist and audience to have the lantern quite at the side of the hall; in such a case, of course, the screen is not erected at right angles to the central line of the hall, but at a greater or less angle to it. If there is no gallery or other eminence at the back of the hall and at a suitable distance from the platform, this plan of "angling" the screen and putting the lantern at one side of the auditorium is not only passable but very desirable, for the lantern is not surrounded by the audience and none of the audience can be directly behind the lantern, and so dazzled or have the view obstructed by it. We strongly recommend the placing of the lantern at one side, where no gallery is available right in front of the screen. Anything is better than having the gas-bags or cylinders closely surrounded by the audience.

Undoubtedly the best site for the lantern is the front of a gallery straight in front of the screen. Sometimes, however, this gallery front is too far distant from the screen for the disc we require. Roundly speaking, the diameter of the disc should be about one-third of the length from back to front of the hall. If we have a hall 45 feet from gallery to platform we shall get a 15 foot disc with a nine inch lens, about a 17 foot disc with an eight inch lens; if our distance be 60 feet we

shall get a 20 foot disc with a nine-inch lens, a 15 foot disc with a 12-inch lens. If we have only one projection lens, say of eight inches focal length, we shall frequently have to go to the body of the hall with our lantern. One thing we would try to impress upon our reader; a good small disc is vastly superior to a poor large one, and the small bright disc is better seen than the larger poorly lighted one. The foremost of the audience should be kept well back from the screen, the larger the disc the further back the front row of seats should be placed. In most cases the best place for seeing is at about a distance from the screen of three times the diameter of the disc, not less certainly than twice, but, of course, short-sighted persons will see better if they are closer to the screen than these distances.

We will suppose the screen to have been erected, the site for the lantern chosen, the lantern unpacked and on its table or stand in the selected position. In choosing the spot for the lantern we must take care that the optical axis of the system is perfectly perpendicular to the screen; in other words, that the lantern is right opposite the center of the screen. The tilt required for the screen may be judged with fair accuracy by eye, but a safer way is to center the disc on the screen, place a slide in the carrier, and tilt the screen until the foreground and top of the picture are alike in focus. For centering the disc we use a blank slide, that is to say, a circular mask mounted between two glasses of lantern slide size, the center of the circle being marked on one of the glasses with ink or a piece of paper gummed to the glass. (To make a good ink mark on glass lick the glass with the tongue, let it dry, and then put on the ink. If soot is dusted over the ink when dry the mark will be all the better.) It must not be forgotten that though the whole of the circular disc may be shown, an oblong (or cushion-shaped) picture may overlap the screen, so allowance must be made for this. In any case, the picture must fall well within the limits of the screen, the half-lighted margin round the real picture forms a nice mounting for the latter. If it be seen that one side of the picture or of the mask image, is more sharply focused than the other, the screen is not at right angles to the optical axis, and either it or the lantern must be shifted.

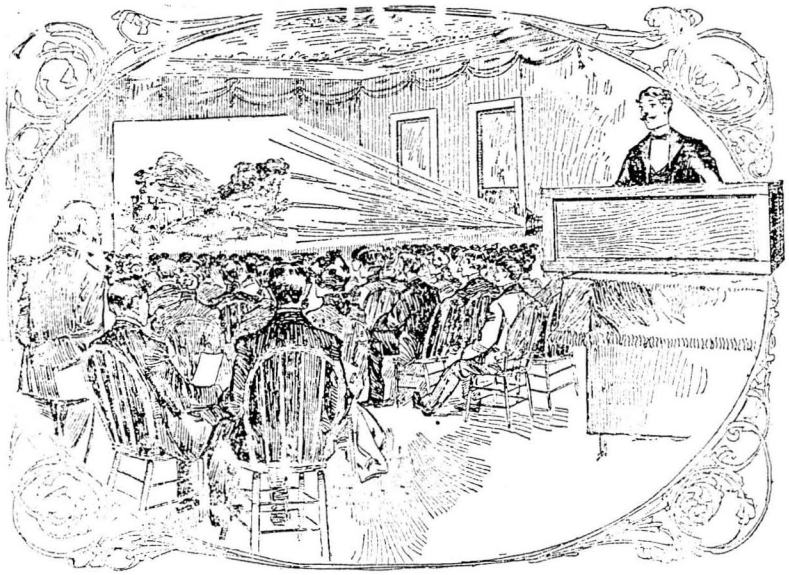
The beginner should certainly see to all these matters some hours before the show is to begin; the lantern ought to be in position and the lenses focused, so that when the time comes to light up there may be no alteration of position required. Two or three limes may also at this stage be put to bake in an oven, or on a hob; a well-baked lime is a considerable advantage.

Of course, if either or both of the gases are to be made by the operator, it should be done a few hours before the display is to begin, and we advise the tyro to make plenty of gas. A few pence wasted will be well repaid by peace of mind. The oldest lecturer is not without his qualms as to the gas supply, for one never knows what accident may occur. Gas-bags should on no account be left without surveillance in an open hall, even if they be locked; and if cylinders are used, the owner should not surrender charge of the keys. There are always clever fellows knocking about who are eager to show off their knowledge, and a cylinder of oxygen yields many beautiful experiments.

Immediately before the final lighting up the front lens should be well warmed. The condenser very quickly warms when the gas is lighted, but the front lens does not get so much heat; as it warms slowly, and is apt by "sweating" to spoil some of the first pictures. But it may be removed only after the image is centered and focused, so that as soon as the lens is replaced the image is found to be in statu quo antea.

During this afternoon visit to the scene of action the lecturer should see his platform arranged; his desk, chair, light, signal, water-bottle, and glass. It is too late to do these things when the audience begins to come in. The lanternist may see that his slides are in order, but he must not leave them in the hall. Practical jokers are not extinct, and fools are numerous.

The Optical Lantern
by Andrew Pringle



MANAGEMENT OF LANTERN DURING LECTURE

Having arranged all the apparatus so as to get a satisfactory light, we proceed to center the disc on the screen to "register" the discs if we propose to dissolve, and to focus the light and the projection lens. These operations are all to be done by experiment and cannot usually be performed in any stated order, they depend much on each other. Perhaps the easiest plan is to focus the light first. We begin by projecting some kind of disc on the screen, a blank slide being in the carrier. (The carrier itself is usually centered by removing the projection lens, and looking down the nozzle till by eye we get the aperture in the carrier central with the nozzle. A very good plan is to put a "stop" or make a mark on the carrier when centered, so that we may be able at any future time to center it at once.) Probably the disc at first has no particular shape and is unevenly lighted; by pushing and pulling, and moving to one side and the other, and by raising and lowering the jet we finally get a brilliant round disc evenly lighted, and with sharp colorless edges, and if the lantern is properly placed, the disc is in the center of the screen. As already said, if the disc-edge is not equally sharp all around the lantern is not "square on" to the screen; if the bottom or top of the disc is unsharp the cant or tilt is wrong; if one side is out of focus the angle of screen to lantern is wrong. If any of the pictures are to be of shape other than circular we must try a mask of that other shape. We finally remove the blank slide, and put in the first slide of the lecture; this we very carefully focus, and we are now ready to begin.

If the lecture is to last, say, 80 minutes, two limes will assuredly be required, three will be better if we have a chance of changing more than once. A pair of "pliers" should be at hand to remove the used lime, in fact a pair of plumber's pliers is what no lanternist should be without. The hole up the middle of the limes should be cleared out before the lecture; sometimes the lime is not put on its pin without trouble, and anything savoring in the smallest degree of a hitch must be carefully avoided. The lime must be turned at intervals, greater or shorter, according to the force of the jet. A blow-through jet requires its lime turned, say, every four minutes; a mixing-jet under heavy pressure works best when the lime is almost constantly on the move. Clockwork has often been used to drive the lime slowly round. Anyhow, a deep pit on the lime must never be allowed. Of course, a soft lime pits more readily than a hard one.

It is a sign of mismanagement when an operator has to keep altering his jet-taps; if the light first attained be of proper quality, and the jet properly made, no tampering with taps should be needed at all. It is just possible that a few minutes after the lighting up a slight alteration may be required (for some reason when this happens it is the oxygen that requires to be slightly increased, as a rule), but in a general way we do not require to alter anything until the pressure in the cylinders or bags falls materially lower, which is always near the end of a lecture and often does not occur at all. But if the light becomes too red or too large in extent, we are forced to reduce the hydrogen, which is, perhaps, preferable to increasing the oxygen. Unless the jet is in some way clamped in its position, care is necessary to avoid knocking the end of the jet or the rubber tubes, and so uncentering the light. Moreover, the slides should all slip sweetly into the carrier; we rather object to a carrier into which slides are dropped, as the carrier is apt to be knocked out of center unless it is clamped.

The slides must all be in order and convenient to the hand of the lanternist, and they should be distinctly marked so that the lanternist may know in the semi-obscurity of the lantern-vicinity how the slides go into the carrier without having to hold them up between his eye and the screen, or near the back of the lantern. In England, if there is any standard slide-mark at all, it is this: The slide is laid down as the picture actually appears in nature or is intended to appear on the screen, and two marks are affixed, one to each top corner. These two marks go into the carrier next to the light and downwards.

Slides that have passed through the lantern should be kept quite apart from those still to pass.

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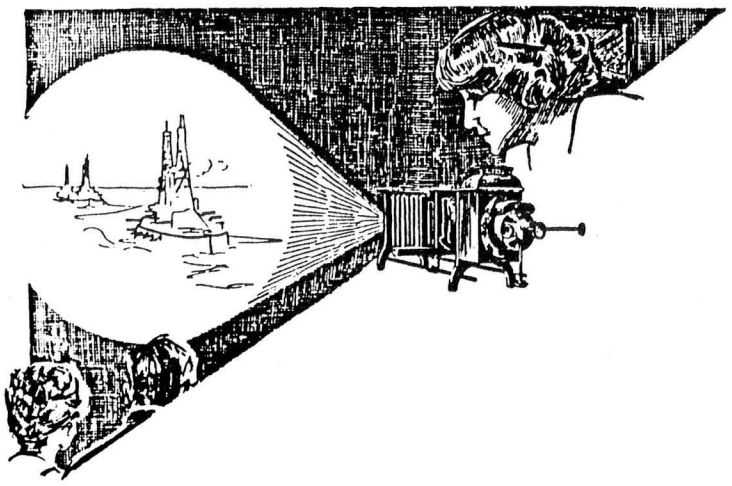

DEPORTMENT ON THE PLATFORM

The young lecturer is sure to be more or less nervous, but in different lecturers the nervousness shows itself in different ways. One is full of diffidence and tremors, another is assertive and inclined to "swagger." If the diffident one has himself superintended all the preparations, knows that his apparatus is good, and his gas plentiful, he may keep his mind quite at rest, he has done his "level best," and nervousness now may spoil the whole. If the assertive one will only realize that a forward manner is offensive to his hearers, and certain to vitiate his success in their estimation, he may, perhaps, subdue for the time his conceit.

There are some who think that glitter of brass on the lantern and gold lace curtains over the screen will make up for any shortcomings of the slides or of the lecture, while there are others who fancy that disregard of external appearances looks business-like and savors of the veteran lecturer. Probably both these parties are wrong, and excellence lies midway between the two extremes. All apparatus should be in thorough working order, and scrupulously clean, and the screen is all the better for having the frame-poles concealed by a tasteful, but simple pair of curtains. On the other hand, acres of bright brass do not make a good lantern any more than a dress suit constitutes a good lecturer. There is a very good story told of a lecturer whose lantern was so resplendent with bright brass work that he found the audience all sitting with their backs to the screen and their faces to the lantern; they could not believe that such a very grand instrument was not the intended object of their attention.

There should be a thorough understanding between the lecturer and the lanternist, certain signals should be arranged for communication between them in case of mistake. For example, if by some mismanagement a slide comes in the wrong order or reversed as to right and left, it is most awkward for the lecturer to hold a dialogue with the lanternist. It has already been stated that the neatest kind of signal consists of an electric communication between speaker and lanternist, the bell at the lantern being muffled. The effect is exceedingly good when the lantern can be hidden from the audience altogether, as in a little room at the back of the hall, the front of the projection lens coming close to a hole made for it, and the lanternist having a small window through which he can view the screen and platform. The writer once lectured under the following pleasant condition: A screen 30 feet square, and quite opaque, a disc about 28 feet diameter, the screen draped with red curtains at each side. The radiant, an electric arc of 12,000 candles nominal power, worked by an engine in another street. The lantern entirely hidden from view, and electric communication with the lantern room. The pictures came on the screen as if by incantation, for the lecturer designedly concealed his "push" from the audience.

The lecturer ought always to make a few remarks to the audience before turning down the gas or other light illuminating the hall, and while he is making these introductory remarks he should carefully study the faces in various parts of the hall, in order to learn whether all can hear him well. Ears turned to the front, and gaping mouths, are sure signs that the speaker is not heard, and he must alter his voice and enunciation accordingly. Shouting is never a good way of making oneself heard, a loud conversational tone is the utmost amount of force likely to be useful. Slow deliberate enunciation is what is wanted. Every syllable must be distinctly pronounced, and rapid utterance must never be practiced. The nervous lecturer is almost certain to speak far too quickly, and consequently is very apt to stammer and get mixed in his ideas, so the more nervous we are the more carefully must we study slow, precise speech.

In a popular lecture jokes are valuable, in fact nearly necessary. But the jokes must not be too stale, a jest familiar to everybody is worse than useless. We must try to suit our jokes to our audience, jokes that convulse a Scotch audience are lost in England on the very same class of people, probably a successful "quip" for a

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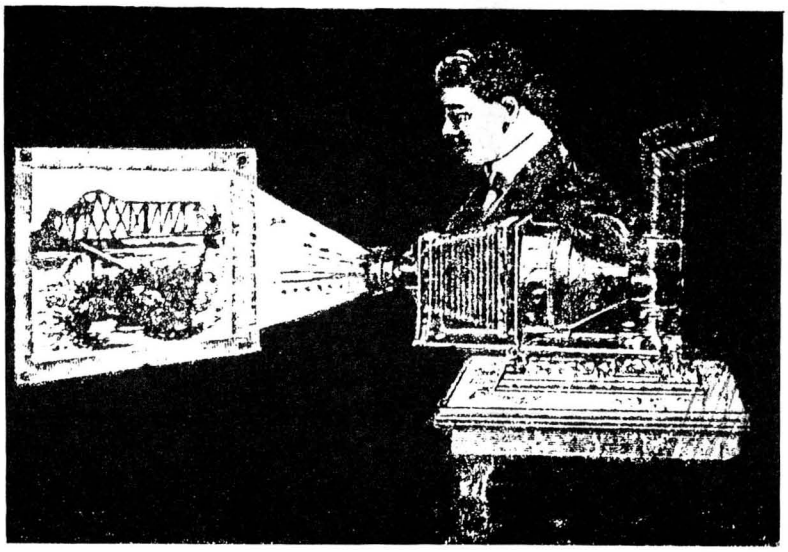

Deportment on the Platform continued

California lecture would fall flat in Boston. We must not be vexed—or at least we must not show vexation—if our jokes miss fire, we must try again with a different projectile. The writer places considerable importance on a good stock of jests for popular lectures; if we cannot compose a sally of wit ourselves, we may find what suits the purpose in books, and, as we said, provided the jokes are not really pre-Adamite, they are sure to tell, and add to the success of the lecture.

Sometimes a foolish audience is apt to become unruly when the gas is turned down. This is almost always the fault of the lecture or the lecturer. If the lecture is uninteresting, boys are sure to lose patience, and indeed who does not sympathize with them? It is a fearful trial of patience to sit in the dark and see poor slides and hear dismal inanities uttered. If such a case should occur, and if any serious interruption to the lecture took place we should simply cause the gas to be turned up, and decline to proceed unless order should be maintained. But the worst thing a lecturer can do in such cases is to lose his temper. If he keeps calm, and even benignant, it will be a very low audience that will not yield to his good nature.

In lantern lectures extending beyond 40 minutes, there should always be an interval, during which the hall is illuminated with the usual lights. This affords a rest to all concerned, and allows the lanternist to change his lime and see that all his apparatus is in order. But the interval must not be long, five minutes is perhaps the longest that will be safe. If the audience is put into bad humor by being kept waiting the danger of a disturbance is increased tenfold.

Unless the lecturer is very glib of speech, and has his subject at his finger ends, the lecture ought to be written or printed. An extempore lecture, when good, is a grand success, but when poor is apt to be a dismal failure, and the lecturer is set down as a conceited fool for attempting it.

To those unaccustomed to prolonged stretches of public speaking, especially when nervousness is felt, a lecture of, say, 80 minutes, is a severe tax on the throat. Drinking large quantities of water only make matters worse sometimes, a tiny table or pellet of chlorate of potash will be found as good as anything to take. Borax is sometimes added to the potash, but the advantage is very doubtful. Not much liquid of any kind should be taken before lecturing, but hot drinks, as tea and coffee, are the worst of all things.

No one but a very "old hand" can sing and speak in one lecture. Ninety minutes is the longest time advisable for the duration of a lantern lecture.

The Optical Lantern
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Arrangements for the lantern in a lecture room continued

strong cloth, and simply folds up into a coil which occupies, when the shutter is open, a receptacle at top or bottom of the window. This appliance, when well fitted, completely blocks out light; it is opened and shut in a few seconds. But even this is not necessary to success, for a blind made of opaque stuff, fitted in runners, for instance, close to the sides of the window, will shut out light sufficiently for our purpose. Absolute darkness is not essential to even a good image on the screen, while a powerful lantern will project a useful picture even when the room is only in semi-obscurity. We have seen a very successful series of lantern illustrations in a room where every person present was visible to the lecturer, though only dimly. But it must be understood that where pictures, and not mere instruction, are the object, the room should be as dark as possible; we only say that instruction of a class is possible in a dimly-lighted room. And if the lantern slides be dense, or the microscopic objects thick or heavily stained, then the room must be really dark.

Throughout this book the writer has had in his mind the instructor rather than the entertainer. The optical lantern, as a means of imparting instruction to classes, is only beginning to occupy the place it ought to fill on its merits. In the interest of teacher and student alike, we venture to hope that the optical lantern will soon take the place it deserves.

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